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The fund will be in the hands of the treasurer of the Society. A list of subscribers and statement of account will be printed and issued in due course.

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BIBLIOGRAPHICAL NOTES.

BOOKS.

PICTURE-WRITING OF THE AMERICAN INDIANS. By GARRICK MALLERY. Smithsonian Institution. Bureau of Ethnology. Tenth Annual Report, 1888-1889. Washington, 1893. Pp. 3-822. 4to.

The consecration of an entire report of the Bureau of Ethnology to the studies of Colonel Mallery on the picture-writing of the American Indians, a subject already touched upon by the author in his "Sign Language of the North American Indians" (1879-1880), and the preliminary paper on "Pictographs" (1882-1883), is a suitable recognition of the labors of the distinguished scientist whose recent death the anthropological world has so much cause to regret. This last volume, the *magnum opus* of Colonel Mallery, is invaluable to the psychologist and the historian of human writing, as it is also for those who are interested in the relations between symbolic and oral speech. Enriching his discussion of the picture-writings of America with comparative illustrations from all quarters of the globe, the author has given us the result of years of patient investigation and research in a form which it is a pleasure to peruse. The 54 plates and the 1,290 figures, with which the text is embellished, conduce to the clear understanding of the subjects at issue, while the explanatory remarks are always clear and to the point.

Both North and South America come under the author's view, although, naturally enough, the former comes in for the lion's share of attention. Among the topics treated of are: Petroglyphs, Cup-sculptures, Pictographs (in their numerous divisions), Ideography, Gesture and Posture, Conventionalizing, Homomorphs and Symmorphs, Composite Forms, Means of Interpretation. Under the head of Pictographs we have discussions of the materials on which they are made (human body, stone, bone, skins, feathers and quills, gourds, shells, earth and sand, copper, wood, fictile and textile

fabrics), the instruments and materials by which they are made (instruments for carving, drawing, painting, coloring matter, knotted cords, and tied objects, notched and marked sticks, wampum, etc.), chronological devices, notices, "counts" and numeration, communications of peace and war, social and religious missives, totems, titles and names, tribal designations, gentile and clan designations, tattoo, individual designations, religious and mythological symbols, social and historical records, biography, color-symbolism, etc. For the folk-lorist the most important chapters of the work are ix-xxiii, which are concerned with mnemonic, chronological, communicative, totemic, religious, mythological, social, historical, biographical and kindred forms of pictography, with considerations of their origin, development, psychical content, artistic form, and interpretation in terms of speech. Worthy of special notice are the discussion of Ojibwa songs and traditions (pp. 231-257), the counts of the Dakota Indians (pp. 266-328), the section on the significance of tattoo (pp. 391-416), and the sections devoted to religion and totemism, where Colonel Mallery appears at his best.

The author remarks "a surprising resemblance between the typical forms among the petroglyphs found in Brazil, Venezuela, Peru, Guiana, part of Mexico, and those in the Pacific slope of North America," and thinks "this similarity includes the forms in Guatemala and Alaska, which, on account of the material used, are of less assured antiquity. Indeed, it would be safe to include Japan and New Zealand in this general class." Colonel Mallery, however, fights shy of migrations from Asia, trusting rather to the rapid and wide diffusion of symbols with touches from occasional accidental visits of shipwrecked Japanese and Chinese (p. 772). He finds "not the slightest evidence that an alphabet or syllabary was ever used in pre-Columbian America by the aborigines, though there is some trace of Runic inscriptions." The Maya and the Aztecs were, however, rapidly approaching alphabetism, and the Dakotas and the Ojibwa had made a good beginning in the same direction. As to whether sign-language preceded articulate speech the author feels no call to decide, though he seems to favor Sayce's declaration that man was a drawing animal before he became a speaking animal. From the more modern picture-writing on skins, bark, pottery, etc., much important tribal, social, ethnological information is being obtained, while from most of the older petroglyphs it is doubtful if much of value will be gleaned.

In the necessarily brief treatment of each section of the continent, Canada comes in for less than her proper share, probably because her numerous petroglyphs and other pictographs have not yet been fully studied. The apparent absence of petroglyphs in some parts of British Columbia is curious. Colonel Mallery justly points out that conventionalizing, starting with entirely different concepts, may in the end reach exactly the same result, a fact which ought to prevent the mistakes so common with those who write unscientifically of symbols and their distribution. Noticeable is the tendency to pictographic expression of certain tribes of Indians, Zuñi, Navajo, Ojibwa, Dakota, Abnaki, Micmac, as compared with, for example, the Kootenay of British Columbia, from whom no such

records appear to have been obtained, although the latter are excellent draughtsmen, for Indians. The author is inclined to believe that "probably more distinctive examples of evolution in ideography and in other details of picture-writing are found still extant among the Dakota than among any other North American tribe" (p. 203). Of the pictographic song-records we are told: "A simple mode of explaining the amount of symbolism necessarily contained in the charts of the order of songs is by likening them to the illustrated songs and ballads lately published in popular magazines, where every stanza has at least one appropriate illustration" (p. 232). The brief notice of topographical pictographs (pp. 341-353) might have been extended, — the reviewer is able to add the Kootenay Indians of British Columbia to the list of those primitive peoples who seem to have grasped the idea of map-making. As to tattooing, Colonel Mallery considers that, after careful study, for the theory of its origin as tribal marks "less positive and conclusive authority is found . . . than was expected, considering its general admission" (p. 392). Under the heads of symbols of the supernatural, myths and mythic animals, shamanism, charms and amulets, religious ceremonies, mortuary practices (pp. 461-527) we are given a mass of information regarding the Micmacs, Haidas, Ojibwa, Dakotas, Moki, etc. Customs, cult-societies, daily life and habits, games, take up pages 529-550, perhaps the most interesting plates in the book being those from the old Mexican MSS., depicting the education of children. In the discussion of historical pictographs, prominence is given the records of the battles between the whites and the Sioux, especially Custer's fights. The symbolism of color, which has grown in importance in the last few years, occupies pages 618-637, and the author inclines to trace the use of color in pictography to the practice of painting on the surface of the human body, and thinks that the symbolic colors of the cardinal points must necessarily be in a state of confusion, from considerations of topographic relations to the ocean, climatic conditions, etc. An authoritative discussion of the "Micmac Hieroglyphs" (pp. 666-671) is welcome; the author compares, the exploit of Father Kauder to that of Landa in Yucatan. The treatment of special forms is very interesting, and much of a comparative nature might perhaps be added. In conclusion, the book is like the rest of Colonel Mallery's work, absolutely impartial, scientific, readable.

A. F. Chamberlain.

STUDIES IN FOLK-SONG AND POPULAR POETRY. By ALFRED M. WILLIAMS. Pp. 329. Boston and New York: Houghton, Mifflin & Co. 1894.

This volume is a collection of separate essays, several of which have previously appeared in periodicals. One of the papers, on American Folk-Songs of the Civil War, was printed in this Journal. The titles of the other articles are: American Sea-Songs, English and Scottish Popular Ballads, Lady Mairne and her Songs, Sir Samuel Ferguson and Celtic Poetry, William Thom the Weaver Poet, Folk-Songs of Lower Brittany,